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WILSON

FLORA'S HOLIDAY

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FLORA'S HOLIDAY,

A CYCLE
OF
OLD ENGLISH MELODIES;

WORDS WRITTEN AND ADAPTED,

MUSIC ARRANGED AND COMPOSED

BY

H. LANE WILSON.

PRICE FOUR SHILLINGS.

(\$1 50.)

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COME, ALL YE LADS AND LASSES.

Words adapted by
H. LANE WILSON.

Music arranged & Composed by
H. LANE WILSON.

Deciso. M.M. (♩ = 96)

PIANO.

First system of the piano introduction. It features a grand staff with treble and bass clefs. The key signature has two sharps (F# and C#). The time signature is 2/4. The music begins with a forte (ff) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes. There are some handwritten annotations above the staff, including a '5' and a 'V'.

Second system of the piano introduction. It continues the musical theme from the first system. The right hand has a melodic line with eighth notes and quarter notes, while the left hand continues with a rhythmic accompaniment. There are some handwritten annotations above the staff, including a '5' and a 'V'.

Vocal entry, first system. Four staves are shown, each with a vocal line. The key signature is two sharps (F# and C#). The time signature is 2/4. The music begins with a forte (f) dynamic. The lyrics are: "Come, all ye lads and lass-es, Put".

Come, all ye lads and lass-es, Put

Come, all ye lads and lass-es, Put

Come, all ye lads and lass-es, Put

Come, all ye lads and lass-es, Put

Third system of the piano accompaniment. It features a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The time signature is 2/4. The music continues with a forte (f) dynamic. The right hand plays a series of chords and eighth notes, while the left hand provides a steady accompaniment of eighth notes. There are some handwritten annotations above the staff, including a '3' and a 'V'.

on your hand_some gra - ces, For this the time and place is For

on your hand_some gra - ces, For this the time and place is For

on your hand_some gra - ces, For this the time and place is For

on your hand_some gra - ces, For this the time and place is For

us to sport and play. *f* A - way with care and me_lan_cho_ly;

us to sport and play.

us to sport and play. A - way with care and me_lan_cho_ly;

us to sport and play. *f*

f Flo - ra com - mands a hol - i -

Let us all be brisk and jol - ly, *f* Flo - ra com - mands a hol - i -

f Flo - ra com - mands a hol - i -

Let us all be brisk and jol - ly, *f* Flo - ra com - mands a hol - i -

day. Fa la la, Fa la la la la. *f*

day. *p* Fa la, *f* Fa la

day. *p* Fa la,

day. Fa la,

mf

p lightly.

la, Fa la la la la. Fa la

p Fa la.

p Fa la.

cresc: la la la la la, Fa la la la la la, *f* Fa la

cresc: la la la la la, Fa la la la la la, *f* Fa la

cresc: Fa la la la la la, *f* Fa la

Fa la la Fa la la, Fa la

p *mf*

ten: *ten:* *Tempo.* *ten.*
 la, Fa la la Fa la,..... Fa la la la, Fa la.....
ten: *ten:* *ten.*
 la, Fa la la Fa la,..... Fa la la la, Fa la.....
ten: *ten:* *ten.*
 la, Fa la la Fa la,..... Fa la la la, Fa la.....
ten: *ten:* *ten.*
 la, Fa la la Fa la,..... Fa la la la, Fa la.....

f *Tempo.* *ten.* *ten.* *tempo.*

ff *tempo.*

pp

The fair-est flow'rs are spring-ing, The wood-land bells are

pp

The fair-est flow'rs are spring-ing, The wood-land bells are

pp

The fair-est flow'rs are spring-ing, The wood-land bells are

pp

The fair-est flow'rs are spring-ing, The wood-land bells are

ring-ing, The birds are all a-sing-ing, This mer-rie morn of

ring-ing, The birds are all a-sing-ing, This mer-rie morn of

ring-ing, The birds are all a-sing-ing, This mer-rie morn of

ring-ing, The birds are all a-sing-ing, This mer-rie morn of

May. *f* A - way with care and me - lan - cho - ly; *f*

May. Let us all be

May. *f* A - way with care and me - lan - cho - ly; *f*

May. Let us all be

The piano accompaniment consists of a grand staff with treble and bass clefs. It features a series of chords and moving lines, with dynamic markings *f* and *mf* indicating the volume.

f Flo - ra com - mands a hol - i - day. *mf* Fa la

brisk and jol - ly; *f* Flo - ra com - mands a hol - i - day.

Flo - ra com - mands a hol - i - day.

brisk and jol - ly; *f* Flo - ra com - mands a hol - i - day.

The piano accompaniment continues with a similar harmonic structure, including chords and moving lines, with dynamic markings *f* and *mf*.

la,..... Fa la la la la.....

p Fa la, *f* Fa la la,.....

p Fa la,

p Fa la,

mf

This system contains the first four staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first staff has a melodic line with eighth and sixteenth notes. The second and third staves have rests followed by a melodic line. The fourth staff has a piano accompaniment line with eighth and sixteenth notes.

p lightly. Fa la la la la la

p lightly. Fa la la la la la

..... Fa la la la la.....

p Fa la.

p Fa la.

p

This system contains the next four staves of the musical score. The top staff is a vocal line with lyrics. The second and third staves are vocal lines with lyrics. The fourth staff is a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first staff has a melodic line with eighth and sixteenth notes. The second and third staves have rests followed by a melodic line. The fourth staff has a piano accompaniment line with eighth and sixteenth notes.

The image shows a page from a musical score for the song "The Rose Tree." It includes vocal parts for three voices (Soprano, Alto, and Tenor) and a piano accompaniment. The key signature is D major (two sharps), and the time signature is 2/4. The vocal parts are written in treble clef, and the piano accompaniment is in bass clef. The lyrics are "la. Fa la la la la la. Fa la la, Fa la la Fa" for the first two voices, and "Fa la la, Fa la la, Fa la la Fa" for the third voice. The piano accompaniment features a simple melody in the right hand and a bass line in the left hand. The score is marked with "cresc." (crescendo) and "f" (forte).

cresc.:

la. Fa la la la la la. Fa la la, Fa la la Fa

cresc.:

la. Fa la la la la la. Fa la la, Fa la la Fa

cresc.:

Fa la la la la la. Fa la la, Fa la la Fa

Fa la la..... Fa la la, Fa la la, Fa la la Fa

cresc.:

f

[illegible]

LOVE'S GREETING.

Words by
H. LANE WILSON.

Music arranged & composed by
H. LANE WILSON.

Gaily.

VOICE.

PIANO.

ff

p

f

Shep-herd - ess - es, pretty

rit:

f

p

lass - es, Come let's trip it up - on the green;

p

Shep - herd - ess - es, pret - ty las - ses,

p

f

Such a May - day was nev - er seen.

f

f *p*

Flo - ra smil - ing, all be - guil - ing,

f *p*

f

Earth in beau - ty doth ap - - pear;

f

Give kind - ly greet - ing, fond vows re - peat - ing,

legato. *p*

Maid - ens lend a will - ing ear;

colla voce. *rit:*

No time for sigh - ing, or cold de - ny -

Tempo. *rit:*

- ing, For love a - lone we wel - come here.

f ten: *colla voce.*

f *Tempo.*

Fa la la la la Fa la la la la

f *Tempo.*

Slower. pp

The

p *Tempo.* *rit:*

li - ly and rose their sweets dis - close From

pp Slower.

bud and blos - som their per - fume rare; The

poco cres:

mea - dows a - blow,..... the streams o'er - flow, And

poco cres:

Na - ture is smil - ing ev' - ry - where.

*rall:**rall:**colla voce.**Tempo primo.**f legato.*

Shep - herd - ess - es, pret - ty las - ses,

Come, let's trip it up - on..... the green;

Shep - herd - ess - es, pret - ty lass - es,

Such a May - day was nev - er seen!

Flo - ra smil - ing, all be - guil - ing,

Con pedale.

* From A to B (page 17) is generally omitted in performance.

f Earth in beau - ty doth ap - pear; Give kind - ly

f *smoothly.*

greet - ing, fond vows re - peat - ing, Mai - dens

rit: lend a will - ing ear. *tempo.* No time for

colla voce. *tempo.*

sigh - ing or cold de - ny - - - ing, For

colla voce. *ten:*

B

f *Tempo.*

love a_lone we wel_come here.

Fa la la la

f *Tempo.*

la _____ Fa la la la

la _____ Fa la la la

pp

la _____ la la la la

Ah.....

Ah.....

f
con Pedale.

Ah.....

*p**pp*

* The song may end here if desired.

TELL ME, CHARMING CREATURE.

Music arranged by
H. LANE WILSON.

Andante Grazioso.

PIANO.



mf



cres:

mf

Tell — me, tell — me, charm — ing crea — ture,



mf

Will you ne — — ver ease my pain?



Must I die..... for ev - 'ry fea - ture,

poco cresc:

Must I al - - ways love in vain?

ten:

colla voce.

tr

tempo.

cresc:

poco accel.

If..... your wan - d'ring heart..... is beat - ing

poco accel.

For new lov - ers, let it..... be;

p *ten.* *cresc:*

But,..... when you..... have done co - quett - ing,

*colla voce.**cresc:*

Name a day,..... and fix on me,

f *rall:*

rall: *ten:* *cresc:*

Name a day, and fix on me.....

rall: *p* *p* *tempo.*

con Pedale.

Interlude.

Andantino.

mf

con Pedale.

rit:

GENTLE DAWN.

Words by
H. LANE WILSON.

Music arranged by
H. LANE WILSON.

Andante.

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The left hand (bass clef) begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

The piano accompaniment for the first vocal line consists of two staves. The right hand (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The left hand (bass clef) begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

p

The vocal line for the first vocal part consists of a single staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

p

The piano accompaniment for the second vocal line consists of a single staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

p

The piano accompaniment for the third vocal line consists of a single staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

p

The piano accompaniment for the fourth vocal line consists of a single staff. It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

Gen - tle dawn steals o-ver the moun - tain, Gild-ing with

The piano accompaniment for the final line consists of two staves. The right hand (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The left hand (bass clef) begins with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4. The tempo is marked 'Andante' and the dynamics are 'p' (piano).

cresc. *f*

ra - diance the mea - dow and vale;.....

cresc. *f*

ra - diance the mea - dow and vale;.....

cresc. *f*

ra - diance the mea - dow and vale;.....

cresc. *f*

ra - diance the mea - dow and vale;

mf

Ze - phyr's stir the ripp - ling foun - tain,

mf

Ze - phyr's stir the..... ripp - ling foun - tain,

mf

stir..... the ripp - ling foun - tain,

p

Birds trill their ma - tins o'er hill..... and dale.

p

Birds trill their ma - tins o'er hill..... and dale.

p

Birds trill their ma - tins o'er..... hill..... and dale.

p

Birds trill their ma - tins o'er..... hill..... and dale.

pp

Ze - phyr's stir the ripp - ling foun - tain,

pp

Ze - phyr's stir the ripp - ling foun - tain,

pp

stir the ripp - ling foun - tain,

ppp

Birds trill their ma - tins o'er hill..... and dale.

ppp

Birds trill their..... ma - tins o'er hill..... and dale.

ppp

Birds trill their ma - tins o'er hill..... and dale.

ppp

Birds trill their ma - tins o'er hill..... and dale.

THE COUNTRY DANCE.

Words by
H. LANE WILSON.

Music arranged & Composed by
H. LANE WILSON.

Gaily.

(M. M. ♩ = 106)

PIANO.

The musical score is written for piano and includes the following details:

- Tempo and Meter:** Gaily. (M. M. ♩ = 106), 6/8 time.
- Key Signature:** Two sharps (D major).
- First System:**
 - Right hand: Treble clef, starting with a half note D4, followed by eighth notes E4, F#4, G4, A4, B4, C5.
 - Left hand: Bass clef, starting with a half note D3, followed by eighth notes C3, B2, A2, G2, F#2, E2.
 - Dynamics: *f* (first measure), *cres* (third measure).
- Second System:**
 - Right hand: Treble clef, half note D4, quarter notes E4, F#4, G4, A4, B4, C5.
 - Left hand: Bass clef, half note D3, quarter notes C3, B2, A2, G2, F#2, E2.
 - Lyrics: *cen - do.* (written under the piano part).
- Third System:**
 - Right hand: Treble clef, half note D4, quarter notes E4, F#4, G4, A4, B4, C5.
 - Left hand: Bass clef, half note D3, quarter notes C3, B2, A2, G2, F#2, E2.
 - Dynamics: *ff* (first measure), *sf* (third measure).
- Fourth System:**
 - Right hand: Treble clef, half note D4, quarter notes E4, F#4, G4, A4, B4, C5.
 - Left hand: Bass clef, half note D3, quarter notes C3, B2, A2, G2, F#2, E2.
 - Dynamics: *sf* (first measure), *ff* (third measure).

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the word "Now," marked with a forte (*f*) dynamic. The piano accompaniment begins with a series of chords, marked with a forte (*f*) dynamic, and includes accents and sforzando (*sf*) markings.

Four vocal staves and a piano accompaniment. The vocal parts sing the lyrics: "John and Kate, and Bob and Bet, The fid_dler's come to play; Come,". The piano accompaniment features a melody in the right hand and chords in the left hand, marked with a piano (*p*) dynamic.

foot it light - ly o'er the grass, And tune a mer - ry lay.....

foot it light - ly o'er the grass, And tune a mer - ry lay.....

foot it light - ly o'er the grass, And tune a mer - ry lay.....

foot it light - ly o'er the grass, And tune a mer - ry lay.....

f

sf

ff *pp*

While we sing and dance a - round, E - cho an - swers back the sound,

ff *pp*

While we sing and dance a - round, E - cho an - swers back the sound,

ff *pp*

While we sing and dance a - round, E - cho an - swers back the sound,

ff *pp*

While we sing and dance a - round, E - cho an - swers back the sound,


ff *pp*

ff Nought but mirth and joy be found On Flo-ra's hol - i - day! With a *ff*

ff Nought but mirth and joy be found On Flo-ra's hol - i - day! With a *ff*

ff Nought but mirth and joy be found On Flo-ra's hol - i - day! With a *ff*

ff Nought but mirth and joy be found On Flo-ra's hol - i - day! With a *ff*



pp Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*

pp Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*

pp Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*

pp Hey! fa la dee, Ho! fa la dee, Hey! fa la dee, O. With a *pp*



Hey! fa la dee, Ho fa la dee, Hey! fa la dee,
Hey! fa la dee, Ho fa la dee, Hey! fa la dee,
Hey! fa la dee, Ho fa la dee, Hey! fa la dee,
Hey! fa la dee, Ho fa la dee, Hey! fa la dee,

pp

This musical score is for a vocal ensemble of four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#). The vocal parts feature a rhythmic melody with lyrics: "Hey! fa la dee, Ho fa la dee, Hey! fa la dee," repeated four times. The piano accompaniment consists of chords in the right hand and single notes in the left hand, marked with a piano (*pp*) dynamic.

f *pp*
O, Fa la Fa la.....
f *pp*
O, Fa la Fa la.....
f *pp*
O, Fa la Fa la.....
f *pp*
O, Fa la Fa la.....

f

This musical score continues the vocal ensemble piece. It features four vocal parts and piano accompaniment. The vocal parts have lyrics: "O, Fa la Fa la....." repeated four times. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The score includes dynamic markings: *f* (forte) and *pp* (pianissimo). The piano part concludes with a final chord marked *f*.

pp Then

pp Then

pp Then

pp Then

sf sf sf

f

to a leaf - y bow'r they went, When tir'd of sport and play; And

to a leaf - y bow'r they went, When tir'd of sport and play; And

to a leaf - y bow'r they went, When tir'd of sport and play; And

to a leaf - y bow'r they went, When tir'd of sport and play; And

pp

pp E - cho an - swers back the sound, *ff* Nought but mirth and

pp E - cho an - swers back the sound, *ff* Nought but mirth and

pp E - cho an - swers back the sound, *ff* Nought but mirth and

pp E - cho an - swers back the sound, *ff* Nought but mirth and

pp *ff*

ff joy be found On Flo-ra's hol - i - day. With a hey! fa la dee,

ff joy be found On Flo-ra's hol - i - day. With a hey! fa la dee,

ff joy be found On Flo-ra's hol - i - day. With a hey! fa la dee,

ff joy be found On Flo-ra's hol - i - day. With a hey! fa la dee,

ff

Ho! fa la dee, Hey! fa la dee O! With a

Ho! fa la dee, Hey! fa la dee O! With a

Ho! fa la dee, Hey! fa la dee O! With a

Ho! fa la dee, Hey! fa la dee O! With a

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

Hey! fa la dee, Ho! fa la dee, Hey! fa la dee O. Fa

8.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts sing the syllables "la, Fa la, Fa la." with dynamics *pp* and *ff*, and tempo marking *a tempo.* The piano accompaniment features chords with dynamics *sf* and *ff*, and a triplet of eighth notes marked with an 8.

pp *ff* *a tempo.*
la, Fa la, Fa la.....

pp *ff* *a tempo.*
la, Fa la, Fa la.....

pp *ff* *a tempo.*
la, Fa la, Fa la.....

pp *ff* *a tempo.*
la, Fa la, Fa la.....

a tempo. *sf* *sf* *sf* *sf*
ff *sf* *sf* *sf* *sf*

Interlude.

Andante.

Piano interlude in 3/4 time, marked *Andante.* The score includes a triplet of eighth notes and a *con Pedale.* instruction.

con Pedale.

MAIDENS, BEWARE YE.

Words adapted by
H. LANE WILSON.

Music arranged & composed by
H. LANE WILSON.

VOICE. *Moderato.*

PIANO. *f* *rit.*

mf

Maid - ens, be - ware ye! Love will en - snare ye

mf

tr

If..... you but look..... or lend..... an ear;

f

Words will de - tain..... ye, Sighs will tra -

f *p*

- pan..... ye, Tears will draw you in - to the

f rit:

snare; Then in..... time,..... be - ware!

tempo.

tr

mf

Dai - ly you'll find.... it, If..... you'll but mind it,

p

How ma - ny hearts love doth..... be - tray!

*pp**f accel.*

Let this con - cern ye, Let their fate learn ye,

*f accel.**ten:*

From the dan - ger to run a - - way! Ah.....

f

pp *rall:* *f*

Ah..... Then in

f *colla voce.* *pp*

time..... be - ware!.....

mf tempo. *p*

con Pedale.

Interlude.

Doloroso.

f

SOUND ARGUMENT.

Words adapted by
H. LANE WILSON.

Music arranged by
H. LANE WILSON.

VOICE. *Cheerfully.*

PIANO. *f*

We....

m.d. m.d. rit.

mf

mor-tals made up of frail clay,..... A - las! are the chil-dren of

sor - row;

And though bright, brisk and mer - ry to -

Tearfully.

day,.....

We all may be wretch - ed to -

mor - row.....

For sun - shine is fol - low'd by rain, Then

fear - ful of life's storm - y wea - ther,

Lest

rit: Tearfully.

plea - sure should on - ly bring pain, Let us

all be un - hap - py to - ge - ther.....

Tempo.

Tempo.

For sun - shine is fol - low'd by rain, Then

mf

fear - ful of life's storm - y wea - ther,..... Lest

ten:

plea - sure should on - ly bring pain, Let us

f

rit:

all be un - hap - py to - ge - ther.....

f rit:

Tempo.

m.d. *m.d.* It ap -

rit:

- pears, from this ar - gu - ment, plain That wis - dom is no - thing but

fol - ly, And that plea - sure's a term that means

pain, And that joy is your true me - lan - cho - ly;..... That

ten all those who laugh ought to cry! *brightly.* *f* That 'tis

mf rit.

fine game and fun to be griev - ing, And that

Tearfully. p

since we must all of us die, We should

rit: *rit:*

all be un - hap - py while liv - ing..... *tempo.*

p *mf*

mf

For sun - shine is fol - lowed by rain, Then

fear - ful of life's storm - y wea - ther,..... Lest

The first system of the musical score. The vocal line is in B-flat major (two flats) and 4/4 time. It begins with a half note G4, followed by quarter notes F#4, E4, D4, C4, and B3. The piano accompaniment consists of a left hand with a steady eighth-note bass line (G3, F#3, E3, D3, C3, B2) and a right hand with chords. The lyrics are "fear - ful of life's storm - y wea - ther,..... Lest".

plea - sure should on - ly bring pain,..... Let us

The second system of the musical score. The vocal line continues with a half note A3, followed by quarter notes G3, F#3, E3, and D3. The piano accompaniment continues with the same bass line and chords. The lyrics are "plea - sure should on - ly bring pain,..... Let us".

SOLO VOICE.
all be un - hap - py to - ge - ther.....

The third system of the musical score. It includes a solo voice part (Soprano, Contralto & Tenor) and piano accompaniment. The solo voice part begins with a half note G4, followed by quarter notes F#4, E4, D4, and C4. The piano accompaniment continues with the same bass line and chords. The lyrics are "all be un - hap - py to - ge - ther.....".

* Soprano, Contralto & Tenor sing this sitting.

THE PEDLAR.

A CATCH.

Words by
H. LANE WILSON.

Music arranged by
H. LANE WILSON.

Steadily

Buy!..... buy, buy, buy! See what you want be - fore you buy.

Buy!..... buy, buy, buy; See what you want be - fore you buy.

Ground i - vy, ground i - vy, a cure for the toothache, Or a drop for your eye; A

Ground i - - vy, ground i - vy, a cure for the toothache, Or a drop for your eye; A

Buy!..... buy, buy, buy; See what you want be - fore you buy.

ring for your sweet heart, A brooch for your wife; Pegs and ket-tles, the finest in town; A

pp

Buy!..... buy, buy, buy; See what you want be - fore you buy.

pp

ring for your sweetheart, A brooch for your wife; Pegs and ket-tles, the finest in town; A

pp

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

pp

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

p

Ground i - vy, ground i - vy, a cure for the toothache or a drop for your eye; A

p

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

p

ring for your sweetheart, A brooch for your wife; Pegs and ket-tles, the finest in town; A

mf

Buy!..... buy, buy, buy; See what you want be - fore you buy.

mf

ring for your sweetheart, A brooch for your wife; Pegs and ket-tles, the finest in town; A

mf

Buy!..... buy, buy, buy; See what you want be - fore you buy.

mf

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

f

Ground i - vy, ground i - vy, a cure for the toothache Or a drop for your eye, A

f

kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown! for half a crown!

f

Ground i - vy, ground i - vy, a cure for the toothache or a drop for your eye, A

f

Buy!..... buy, buy, buy; See what you want be - fore you buy.

mf

ring for your sweetheart, A brooch for your wife; Pegs and ket-tles, the finest in town; A

ff

Buy! buy, buy, buy; See what you want be - fore you buy.

ring for your sweetheart, A brooch for your wife, Pegs and ket - tles, the fi - nest in town; A

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

ker - chief, and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown,

f

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye, A

ker - chief, and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown,

ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the fi - nest in town; A

ff

Buy! buy, buy, buy; See what you want be - fore you buy.

f

ring for your sweetheart, A brooch for your wife, Pegs and ket - tles, the fi - nest in town; A

Buy! buy, buy, buy; See what you want be - fore you buy.

ker - chief, and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown,

mf

Ground i - vy, ground i - vy, a cure for the toothache, Or a drop for your eye; A

f

ker - chief, and a kir - tle, and a rib - bon, and a lace, For half a crown, for half a crown.

mf

Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

ff

Buy! buy, buy, buy; See what you want be - fore you buy.

p

ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the fi - nest in town; A

f Buy!..... buy, buy, buy; See what you want be - fore you buy.

p ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the finest in town; A

p Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye; A

p kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

f Ground i - vy, ground i - vy, a cure for the toothache, or a drop for your eye. A

pp kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

p ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the finest in town; A

pp kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

mf ring for your sweetheart, A brooch for your wife; Pegs and ket - tles, the finest in town; A

pp kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

pp kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

pp kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. A

ppp kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

ppp kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

ppp kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

ppp kerchief, and a kir - tle, and a ribbon, and a lace, For half a crown, for half a crown. *ppp rit.*

THE COMMOTION OF LOVE.

Words adapted by
H. LANE WILSON.

Music arranged & composed by
H. LANE WILSON.

With spirit.

PIANO. *ff*

The musical score is written for piano and four voices. The piano part begins with a treble and bass clef, key signature of one sharp (F#), and a 6/8 time signature. It starts with a forte (*ff*) dynamic and includes a crescendo leading to a section marked with an 8-measure rest. The vocal parts enter with the lyrics "Oh, Love..... puts 'em all, puts 'em all in com-". Each vocal line is marked with a forte (*f*) dynamic. The piano part resumes with a section marked with an 8-measure rest, followed by a piano (*p*) dynamic. The score concludes with a final piano accompaniment section.

Oh, Love..... puts 'em all, puts 'em all in com-

Oh, Love..... puts 'em all, puts 'em all in com-

Oh, Love..... puts 'em all, puts 'em all in com-

Oh, Love..... puts 'em all, puts 'em all in com-

Oh, Love..... puts 'em all, puts 'em all in com-

- mo - tion Oh, Love.....

- mo - tion *p* Oh, Love..... puts 'em

- mo - tion *p* Oh, Love..... puts 'em

- mo - tion *f* Oh,..... Love..... puts 'em

..... For, do what you will, You

all, puts'em all in com - mo - tion; *p* For, do what you will, You

all, puts'em all in com - mo - tion; *p* For, do what you will, You

all, puts'em all in com - mo - tion; *p* For, do what you will, You

do what you will, You can - not keep still, No

do what you will, You can - not keep still, No

do what you will, You can - not keep still, No

do what you will, You can - not keep still, No

pp

more than the wind or the o - cean; For, do what you will, You

pp

more than the wind or the o - cean; For, do what you will, You

pp

more than the wind or the o - cean; For, do what you will, You

pp

more than the wind or the o - cean; For, do what you will, You

pp

can - not keep still, No more than the wind or the

can - not keep still, No more than the wind or the

can - not keep still, No more than the wind or the

can - not keep still, No more than the wind or the

o - cean. Oh, Love

o - cean. Oh, Love

o - cean. Oh, Love puts'em all, puts'em all in com -

o - cean. Oh, Love puts'em all, puts'em all in com -

f Oh,
f Oh,
f Oh,
f Oh,
- mo - tion. *f*
- mo - tion. Oh Love, Oh,
rit.

Maestoso.
rit. *a tempo*
Love..... keeps the world, keeps the world all a go - ing.
a tempo.
Love..... keeps the world, keeps the world all a go - ing.
a tempo.
Love..... keeps the world, keeps the world all a go - ing. Oh.....
a tempo.
Maestoso. *sf* *sf* *tempo.*
ff *sf* *sf*

Oh

Oh

Love..... keeps the world, keeps the world all a -

Oh, Love..... keeps the world, keeps the world all a -

Love! For, say what you may, You're bound to o - bey When

Love! For, say what you may, You're bound to o - bey When

- go - ing; For, say what you may, You're bound to o - bey When

- go - ing; say what you may, Bound to o -

Cu - pid your heart sets a - glow - ing. *f*

Cu - pid your heart sets a - glow - ing. For, say what you may, You're

Cu - pid your heart sets a - glow - ing. *f*

- bey, heart sets a - glow - ing. For, say what you may, You're

mf

Oh,.....

bound to o - bey When Cu - pid your heart sets a - glow - ing. Oh,

Oh,.....

bound to o - bey When Cu - pid your heart sets a - glow - ing. Oh,

Love..... keeps the world, keeps the world all a go - ing, Oh..... *f*

Love..... keeps the world, keeps the world all a go - ing, Oh..... *f*

Love..... keeps the world, keeps the world all a go - ing, Oh..... *f*

Love..... keeps the world, keeps the world all a go - ing, Oh..... *f*

Love, Oh, Love..... puts 'em *pp*

Love, Oh, Love..... puts 'em *pp*

Love, Oh, Love..... puts 'em *pp*

Love, Oh, Love..... puts em *pp*

all, puts 'em all in com - mo - tion.

all, puts 'em all in com - mo - tion. Oh

all, puts 'em all in com - mo - tion. Oh.....

all, puts 'em all in com - mo - tion.

p

For, *p*

Love puts 'em all, puts 'em all in com - mo - tion. For, *p*

Love For, *p*

Oh, Love For,

do what you will, You can not keep still, You can not, you can not, you

do what you will, You can not keep still, You can not, you can not, you

do what you will, You can not keep still, You can not, you can not, you

do what you will, You can not keep still, You can not, you can not, you

p

cresc. *f*
can not, you can not, No more than the wind or the o - cean. Ah

cresc.
can not, you can not, No more than the wind or the o - cean. Ah

cresc. *f*
can not, you can not, No more than the wind or the o - cean. Ah

cresc. *f*
can not, you can not, No more than the wind or the o - cean. For,

sf

do what you will, You can not keep still, No more than the wind or the

Oh, Love..... puts 'em all, puts 'em all in com -

Oh, Love..... puts 'em all, puts 'em all in com -

Oh, Love..... puts 'em all, puts 'em all in com -

o - cean. Oh, Love..... puts 'em all, puts 'em all in com -

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: - mo - tion. Oh Oh, Love..... puts 'em all in com - mo - tion. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *f*, *ff*, and *sf*.

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: all, puts 'em all in com - mo - tion. The piano part features a melody in the right hand and a bass line in the left hand, with dynamic markings *f*, *ff*, and *sf*.

